

Montreal Battle Back to WPTB

CPRS Rejoined By APR Society

The American Performing Right Society, after a year of separation during which it obtained permission to levy separate music royalties on motion picture theatres, has rejoined the Canadian Performing Right Society. This means that the tariff it filed for

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No Urgency for Telev'n Bands

The Canadian motion picture industry does not anticipate any trouble getting television wave lengths when necessary, Leo M. Devaney, president of the Canadian Motion Picture Distributors Association, told Canadian Film Weekly last week. It is unlikely,

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Court of Appeals Upholds United Amusements

Claim of the Kent Theatres, Limited, operators of the Kent Theatre, Montreal, that it should have priority over the Snowden, unit of United Amusements Corporation, Limited, for the product of Warner Brothers will have to be

G. Kieley Succeeds Coval in Montreal

Grad Kieley has succeeded Irving (Babe) Coval as Montreal branch manager for Warner Brothers, it has been announced by Ralph Clark, Canadian division manager. Coval recently joined Wolfe Cohen in the WB Foreign department.

Kieley has been with Warners for about five years, three of them as a salesman. Before that he was a booker.

The new Montreal branch manager is the son of Jack Kieley, Maritime exhibitor, who operates a number of theatres.

settled by the Theatre and Film section of the Wartime Prices and Trade Board. J. R. Croft, administrator of services, is director of the section.

A decision last week by the Court of Appeals of the Province of Quebec allowed the appeal of United Amusements against a previous judgment by Judge Louis Cousineau of the Superior Court that the Kent's claim was a proper matter for court action. The Court of Appeals maintained

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Fox '44 Rentals All-Time High

The theatres of the world returned approximately \$80,000,000 in 1944 to Twentieth-Century Fox as product rental, President Spyros Skouras said at the recent New York convention. It was the greatest financial year in the company's history. The gross film

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Congratulations

Mrs. Harvey Hunt presented hubby with his third daughter, recently, thus adding to Charlie Cashman's grandkids.

Harvey is at Famous Players head office, Toronto.

Something For The Boys



Tom Daley, manager of the Imperial, Toronto, presents Rev. Col. Lambert, padre of Christie Street Hospital, Toronto, with a quantity of Dunhill cigarettes in behalf of John Stuart of John Stuart Sales Company. Left to right—Lambert, Daley and Stuart. The presentation was made in connection with the opening of 20th-Fox's Technicolor musical, "Something For The Boys."

Ulster Gives Up Ace, Takes Over Rio

Sam Ulster is giving up his occupancy of the Ace, 380-seater on Queen Street, Toronto, in February. During the time he was preparing to vacate he acquired the Rio, downtown Yonge Street, Toronto, from Tom Walton for transfer on January 1, 1945. The Rio has 500 seats. Ulster bought both the lease and the building.

The Ace was remodelled four years ago by Ulster, who took it over in 1925. It was opened in 1914 as the Photodrome. About a year ago Simpson's department store bought the property from the Hyland Estate and is now ready to occupy it. Ulster received a settlement in lieu of his expenditure for alterations.

He will sell some of the equipment of the Ace.

Ulster continues to operate nearby Broadway.

Col. J. Lawrence for Rank's USA Publicity

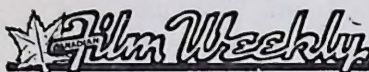
Col. Jock Lawrence, public relations chief for European Theatre of Operations, will handle USA publicity for J. Arthur Rank, according to a recent announcement. Lawrence leaves the service in March and is expected to make New York his publicity headquarters.

W. S. Carter Passes, Film Board Veteran

Walter Stanley Carter, 62, National Film Board technician, passed away in Ottawa recently following an illness of several weeks. Carter was one of the original NFB employees, starting with the Film Board when it was known as the government Motion Picture Bureau. A veteran of the Boer War, he was well known as a portrait photographer before coming to the Film Board.

The Way Ahead

DAVID NIVEN IS TOPS in this film about the gay happy-go-lucky, stubborn, grouching spirit of the ordinary man—aglow with humor, alive with action. Book it through EMPIRE-UNIVERSAL.



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The Advisory Council

What ever became of the National Advisory Council? Organized after the inception of the WPTB, it was powerless and discordant. Although its membership was made up of representatives of the various sections of the industry, it seems to have accomplished little toward trade harmony.

Curiosity about its present status led us to ask J. R. Croft, director of the Theatre and Film section of the War-time Prices and Trade Board, about it. He inherited the Advisory Council when he replaced M. W. McCutcheon as the man handling the film trade connection. McCutcheon had succeeded R. G. McMullen, the first director, who withdrew in January, 1944, and under whom the National Advisory Council was organized.

Mr. Croft informs us that the National Advisory Council is still in existence but inactive because peace has come in those trade matters which are his concern. Few appeals or protests have been directed to him of late, certainly not enough of them to warrant sessions of the Advisory Council.

Yet the Independents do not admit for a minute that their idea of justice prevails in the film trade to the extent where bickering is at an end. They, in fact, were the leaders in the move to establish Conciliation. The question is: Which matters should be settled through Conciliation and which through Mr. Croft?

Well, Conciliation seems to have collapsed because of Famous Players last proposal—one which would allow the circuit men to outnumber the Independents on the Ontario board.

The Independents, we feel, have been withholding their protests so that they could be settled within the trade if possible. This possibility having almost vanished, it is likely that Mr. Croft will find that there is much more contention in the trade than has been brought to him for decision recently.

Some exhibitors still feel that groupings should be revised so that there are fewer pictures in the top groups. They found out that the companies are turning out fewer films but the number of pictures in top groups hasn't decreased any.

However, the film business is profitable today and the chances are that any protests against there being too many top group films will be judged individually.

It must be remembered that A. J. Mason, president of the National Council of Independents, has pointed out that the exhibitor doesn't have to buy any more top group pictures than he bought during the basic period, regardless of the number being offered. But the salesman, he said, won't sell the lower-priced stuff unless the top-group stuff is purchased as offered.

Forced buying? Nobody has offered to prove it.

Incidentally — and not coincidentally — did you know that the film business is just about the only one in which the wholesaler and retailer can fix their own price if it is agreeable to both? Yes sir, if you are a distributor and you wish to give the exhibitor more money than he is asking, you can do it. A distributor can charge less if he wishes. In any other business you can be fined or go to jail for charging more or less than the price approved or fixed by the WPTB.

It's because movies are intangible in value.

CPRS Rejoined By APR Society

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1945 will not be applied and that there will be no extra fees.

Permission had been granted in 1944 by the Copyright Appeal Board for the APRS to collect a smaller scale of fees in spite of protests by the Musical Protective Society of Canada in behalf of theatres and radio stations unwilling to pay both societies unless the fees of the older one were reduced.

The Copyright Appeal Board will hold its annual meeting in Ottawa on January 16 to make its decision about this year's fees. Although the theatres are now in the clear, the broadcasters expect and are prepared to fight a move by the CPRS to raise the tariff.

The executive board of the Musical Protective Society has asked Norman Robertson, K.C., to attend the meeting and represent theatre owners. Those present at the meeting of the Society were J. W. Connell, Hotel Association; A. MacCunn, Famous Players; T. J. Bragg, Odeon; Elwood Hughes, Canadian National Exhibition; Glen Bannerman, Broadcasters Association; W. R. Ostrom, Dominion Sound; and Col. John A. Cooper, secretary-treasurer.

(The Musical Protective Society recently issued a booklet, "Facts About Musical Copyright," which may be obtained gratis by writing the secretary at Four Dundas East, Toronto.)

Fox '44 Rentals All-Time High

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rentals of Fox in 1920 were \$14,500,000 and in 1930 and 1940 the amount was \$45,000,000.

As revenue has increased it has been spent on increased production and other costs, Mr. Skouras pointed out. The 1944-45 program will require an outlay expenditure of \$38,700,000, the greatest amount of money ever spent by any company in a single year of operation. This sum does not include distribution costs. The weekly cost of operation of the company has gone up from \$208,000 in 1940 to \$387,000 in 1944.

The physical assets of the corporation today are \$146,000,000. There are 27,717 stockholders with an average holding of six shares.

"The motion picture, in addition to its commercial aspects," he told the listeners, "is one of the greatest instrumentalities which has ever been conceived to influence the minds and thinking of people. No other medium has this tremendously potential power."

Selling films was more than a commercial enterprise, he said. "We have a duty to be of service to our country, to all English-speaking nations and the rest of the world. I am proud to say that our company is fulfilling this duty with such pictures as 'Song of Bernadette,' 'Wilson' and 'Keys to the Kingdom.' To realize the fullest results in the benefits to humanity, we must not fail with these pictures."

No one could predict accurately the future of television, he stated, but it must be taken into account. Though there would be a post-war drop in receipts, he was optimistic about the future.

Warners Postpones MPPDA Withdrawal

Warner Brothers has postponed its announced withdrawal from the Motion Picture Producers Association for six months, with the board of directors accepting resignation as effective on May 30, 1945. The company has filed an amended letter of resignation in compliance with MPPDA by-laws requiring six months notice of withdrawal.

Absence of Warner representatives at Association meetings was interpreted to mean that the company will take no active part in MPPDA activities while waiting for the resignation date. Warners break with the MPPDA is believed to point to a separation from the Big Five producer-distributor group.





Paramount's Great Film 'For Whom the Bell Tolls' Ready for Canada

PARAMOUNT'S Technicolor production of Ernest Hemingway's best-seller, "For Whom the Bell Tolls," which will be shown in Canada for the first time next month, is Hollywood's best example of faithful transition from book to film. Director Sam Wood and script writer Dudley Nichols have been meticulously careful in creating a breathlessly exciting film drama from the original material.

Supporting the stars, Ingrid Bergman and Gary Cooper, are a host of fine character actors headed by Akim Tamiroff, Arturo de Cordova, Vladimir Sokoloff and the Greek actress, Katina Paxinou in her film debut, whose memorable performance steals the show.

Gary Cooper portrays an idealistic American fighting with the Spanish Republican armies who is assigned to blow up a bridge which the enemy needs. With the aid of a guerilla band he achieves his objective but is killed while covering the retreat of his comrades. Ingrid Bergman is outstanding in the beautifully filmed love scenes.

Artistic use of Technicolor effectively enhances a great production.



So I'm Wrong

A fellow who made his living in just this way got up an answer to those who pounce on erratum and placed it on the bulletin board of his editorial room. It read:

"When a plumber makes a mistake, he charges for it. When a lawyer makes a mistake, it's just what he wanted because he has a chance to try his case all over again. When a carpenter makes a mistake, it's just what he expected. When a politician makes a mistake, it becomes the law of the land. When a doctor makes a mistake, he buries it. When an editor makes a mistake—good night!"

When a studio makes a mistake, I might add, the exhibitor pays for it. But it wasn't for that that I brought the subject up but to discuss an interesting editorial error.

In the last issue I referred to Bea Shapiro as "Monogram's wenchy publicity girl." Protesting with such lurid phrases as "Honest to Pete" and "Heavens to Betsy," Bea directs me to Webster's for the meaning of wench. A wench, according to the late Mr. W., is decidedly not a nice person.

Does anyone know where the nearest harness store is? Bea is looking for a horsewhip. However, I merely meant that Bea is the type of girl whose obvious appeal draws whistles on a large scale. (That ought to square it.)

Miss Shapiro, I might add, did not allow her mock indignation to interfere with the performance of her duties. "P.S." she writes at the bottom of her note, "Cham-pagne Charlie," Tommy Trinder starrer, is going great guns at the Hollywood, Toronto."

Reactionary and Unsatisfactory

"Let him who expects one class of Society to prosper to the highest degree while others are in distress try whether one side of his face can smile while the other is pinched."

—Thomas Fuller

Flicker Snickers

Mighty witty movie reviewer is Herbert Whittaker of the Montreal Gazette. Says he about "Irish Eyes" and the tunes of Ernest Ball: "With tunes like these, no film could be a wash-out, unless it was playing to an audience of deaf Orangemen."

In his report of "Bowery to Broadway" he writes: "The only surprise item in the film is the casting of Andy Devine in a serious role as a Catholic priest. Somehow, one never has thought of Andy as Father Devine."



Surprise Laugh

At one Toronto theatre an urgent request came in for a Mrs. Jones. The projectionist prepared a slide with "Mrs. Jones wanted at the boxoffice" on it. But he put it in front of a slide giving the attraction for the next three days.

This is how it appeared to the audience: "Mrs. Jones wanted at the boxoffice Monday, Tuesday and Wednesday."

Sure

There's actually a station called CORN, according to a lad who is overseas. It means Canadian Overseas Radio Network.

Oh Well...

There's much talk in the district about important changes in the personnel of several companies. I know that trade folk have been scanning our pages eagerly from week to week to find out about what, if anything, has happened.

Sorry. I have tried to get confirmations of certain rumors but can't. None who know will talk. Yet our business is to present the news, confirmed or unconfirmed. I'll wait just a little longer before making public the information that has reached my ears. News is our living. We're in business too. You would think that people engaged in trade would understand such basic economics.

Most reporters prefer to be friendly and co-operative. In most instances the reporter who goes after a man for a certain story has it nicely tucked away but is seeking confirmation. But the man won't admit it or even request that the story be delayed while an official announcement is prepared. Not only won't he talk but he's unfriendly.

What happens? The reporter writes the story and the unco-operative man burns up. He threatens the reporter, mutters darkly about the advertising of his firm and tries to get the poor scribbler, who is just trying to earn a living, fired.

If he had any sense he would have been helpful instead of hostile. Newspapers always have the last word.

Oh well, that's why being a newspaperman is so dull most of the time. You meet so many high-class dopes.

Know Him?

Said about a certain big shot: "He's just a Dead End Kid grown up."

Good Work

Lester Cowan shipped one of the first prints of "Tomorrow the World," a UA release, to Ottawa so that Louis Applebaum of the National Film Board could hear his own score. Applebaum was borrowed from the NFB by Cowan for the stint, and trade press reviewers have praised his work. He is back in Hollywood scoring "GI Joe" for Cowan.

He Ran

Mrs. Pauline Fregeau, cashier of the Border Theatre, Rock Island, Quebec, is a gal who really gives a hoot. In fact, two hoots and very effective ones, according to the report printed in the Stanstead Journal about a recent holdup attempt.

Mrs. Fregeau was carrying \$450, the receipts, when confronted by a masked man who grabbed the money bag "without undue ceremony."

"Mrs. Fregeau is a young widow of strength and resourcefulness," the paper reports. "She released two screeches which must have paralyzed her assailant, who, in turn, released his hold on the money bags, then 'ducked'..."

The Border Theatre was recently acquired by P. C. Taylor.

Nominations Open

I recently organized the Society of Long Tongues, confined to members of the film industry. Membership has been slow in growing and so I am going to allow the boys to nominate each other secretly.

Another Club

I am also about to found the Paper Dolly Club. Motto is the famed phrase, "You don't have to be crazy to be in the film business but it helps." Club symbol is a small scissors for cutting paper dollies.

Surprise

Myer Nackimson, RKO salesman, was waiting to see Barney Goldhar outside the Kent Theatre. By the time Barney arrived one of the many accidents of these days had taken place up the street. A truck was thrown off its course by the slippery street car tracks. Barney asked about it and Myer explained.

Not for a while did Myer discover that the parked car that had been hit by the truck was his own!

Icy

Certain circuit executives seem to thrive on their reputations as fellows who spit ice. They are famed for their alleged indifference to film salesmen.

"I wish," one film salesman told a circ exec, "that you were at least a brick wall."

"Why," asked the exec.

"Then," was the answer. "I could bang my head against you."

Overheard

"He's so tight he puts a time lock on his baby's bottle."

Thanks

Now is a good time for Canadian Film Weekly to doff its toupee and thank many of you for your kind words about our Christmas issue. We have had many requests for extra copies and are just about out of them. The requesters wanted to send copies overseas to former showmen in the services. Quite a number of Film Weeklies follow our boys. These are sent gratis.

Our cover, done by Lou Skuce, drew much admiration and many laughs.

He Who—

Confucious must have found things confusing sometimes, not to say boring. Imagine having to go around all day every day starting each sentence with "He Who—"

In-talk-ocation

"He's the most talked-about man in town."

"Oh? Who talks about him?"

"He does."

Nice Lad

One of the friendliest lads who settled On the Square is Izzy Allen, sales manager of Esquire and the nation's best booster of British films. I've haven't heard anyone say a bad word about him since he's been up here—and that's really something in an area where knocking is the popular pastime.

Izzy has a mighty breezy personality and even the bookers, those dour fellows, are glad to see him. It's worth a date or two, they reckon, to exchange smiles with the ex-Montrealer.

He'll probably grow with the growing Hanson organization. Of late he has shared Oscar's enthusiasm for the proposed industry benevolent fund and made himself extremely helpful.

It's nice to have lads like Izzy Allen around. They make it easier to bear those few who should be scratched from the race. The human race, I mean.

THIS IS A TYPICAL ADVERTISEMENT RUNNING IN THE BIG MAGAZINES

Deanna... in TECHNICOLOR for the First Time!
More thrilling...with the Miracle Melodies of JEROME KERN!

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IN **TECHNICOLOR**

with **ROBERT PAIGE**
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SIX NEW *SONGS!*

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"Any Moment Now" and others!



DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN Produced by FELIX JACKSON Assoc Producer FRANK SHAW Music by JEROME KERN Lyrics by E. Y. HARBURG

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer and Leo Townsend • Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky • A UNIVERSAL PICTURE

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About the Advertising for "CAN'T HELP SINGING"

Universal, being highly enthusiastic about the wonderful, entertaining and box-office character of Deanna Durbin's first Technicolor picture, "CAN'T HELP SINGING," has gone the limit in promoting the picture with the most strategic type of national advertising.

Not only has Universal already placed an extensive advertising campaign in all the mass-circulation magazines,* but it has also prepared extensive plans for newspaper, radio and billboard advertising.

This advertising will reach approximately 85 million persons.

* Full-page advertisements will appear in



and many other magazines, as well as every fan magazine.

Rainbow Island

with Dorothy Lamour, Eddie Bracken, Gil Lamb

Paramount 97 Mins.
HOKY STORY CAMOUFLAGED WITH BEAUTIFUL COLOR, GIRLS, MUSIC, AND BRACKEN-LAMB COMEDY.

The elements of good entertainment have been injected into an eye-filling production, which more than compensates for the hoked-up yarn.

In the top comedy spot Eddie Bracken's sympathetic brand of humor is belly tickling. However, Gil Lamb adds his feather to your ribs with some versatile bits.

The story is an experience told by Bracken to a group of shipmates about the time Lamb, Sullivan, and he, were forced to land on an uncharted Pacific island in a captured Jap plane.

About to be executed by the natives, Lamour, who had been shipwrecked on the island several years previously, saves them by comparing Bracken's face to the Island God. This gives them time to fix their plane and escape with Lamour.

CAST: Dorothy Lamour, Eddie Bracken, Gil Lamb, Barry Sullivan, Forrest Orr, Anne Revere, Reed Hadley, Marc Lawrence, Adia Kuznetsoff, Olga San Juan, Elena Verdugo.

DIRECTION: Good. PHOTOGRAPHY, Splendid.

Kansas City Kitty

with Joan Davis, Bob Crosby, Jane Frazee
Columbia 72 Mins.

FAST MOVING COMEDY PATTERNED FOR JOAN DAVIS; WILL MORE THAN SATISFY ESCAPIST-FILM SHOPPERS.

Joan Davis holds the spotlight from beginning to end and is ably supported by a pleasing cast and good music.

Fortified with a semblance of endless versatility and a natural flair for comic delivery, Joan's box office value should rise sky high with more of these films. There's plenty of laughs in Monte Brice's dialogue, and Del Lord's direction adds punch to the many situations.

In this one Joan takes over a song publishing business and gets involved in a double romance—one with a dentist and the other with a song writer who is suing her for stealing his tune. The punch comes in a court room scene where the dentist proves

Maisie Goes To Reno

with Ann Sothorn, John Hodiak
M-G-M 90 Mins.

LATEST OF THE MAISIE SERIES ON PAR WITH PREDECESSORS; CONTAINS MUCH AMUSEMENT.

Maisie doesn't disappoint her army of admirers in this newest chapter of her life. In "Masie Goes to Reno" the gal pursues her dizzy way through a story that generates a good amount of amusement. The fun is derived from a plot that is melodramatic in conception, but the melodrama, let it be said, is tackled with tongue in cheek in an endeavor to keep the entertainment constantly on the light side.

Don't let the title mislead you. No, Maisie doesn't go to Reno in search of a divorce. How could she when she doesn't even have a husband? Afflicted with a tic that causes her to wink involuntarily, to her embarrassment, the gal betakes herself to Reno when the doc advises her to take a rest from her wedding duties at an aircraft plant. Why Reno? Because she has an offer to warble at a hotel there during her vacation.

While she is in Reno our Maisie, at the pleading of a soldier lad (Tom Drake), takes upon herself the task of preventing his socialite wife (Ava Gardner) from divorcing him. Discovering that a fraud plot to which the socialite's secretary (Marta Linden) and two men (Paul Cavanagh and Bernard Nedell) are a party is behind the divorce move, Maisie goes to work to expose the villains and reunite the couple.

This time the object of Maisie's affection is a professional gambler who helps her to run down the villains.

Ann Sothorn plays Maisie in her usual hare-brained manner.

The direction of Harry Beaumont moves the story along rapidly.

CAST: Ann Sothorn, John Hodiak, Tom Drake, Marta Linden, Paul Cavanagh, Ava Gardner, Bernard Nedell, Roland Dupree, Chick Chandler, Bunny Waters, Donald Meek.

DIRECTION, Okay. PHOTOGRAPHY, Good.

that the tune in an oldie and that it is now public domain.

CAST: Joan Davis, Bob Crosby, Jane Frazee, Erik Rolf, Tim Ryan, Robert Emmett Keane, Matt Willis, John Bond, Charles Wilson, Lee Cotch, Charles Williams, William Newell.

DIRECTION, Good. PHOTOGRAPHY, Okay.

The Doughgirls

with Ann Sheridan, Alexis Smith, Jack Carson, Jane Wyman
Warner 102 Mins.

SCREWY COMEDY IS FAST AND FURIOUS FUN THAT WILL APPEAL UNIVERSALLY.

No mistaking it—there's dough in "The Doughgirls." The Joseph A. Fields comedy has been transformed by James V. Kern and Sam Hellman into screen entertainment of unlimited appeal. The breathless direction of Kern milks the script for all its laugh possibilities. This screwy comedy contains some of the best nonsense of the season.

Given an excellent production by Mark Hellinger, the picture profits from the services of a strong cast that performs with abandon. Ann Sheridan, Alexis Smith, Jack Carson, Jane Wyman, Irene Manning, Eve Arden and Charlie Ruggles are but a few of those who combine to wow the audience.

Most of the action takes place in a Washington apartment rented by a couple of newlyweds (Carson and Miss Wyman). In no time the place is turned into a madhouse as others drift in and make themselves at home. The Washington housing shortage has never served the needs of comedy so well. There are more complications, romantic and otherwise, than one can keep count of.

CAST: Ann Sheridan, Alexis Smith, Jack Carson, Jane Wyman, Irene Manning, Charlie Ruggles, Eve Arden, John Ridgely, Alan Mowbray, John Alexander, Craig Stevens, Barbara Brown, Stephen Richards, Francis Pierlot, Donald MacBride, Regis Toomey, Joe De Rita.

DIRECTION, Good. PHOTOGRAPHY, Good.

Enter Arsene Lupin

with Charles Korvin, Ella Raines, J. Carrol Naish
Universal 72 Mins.

HUMOROUS TREATMENT MAKES THIS CROOK MELODRAMA ENTERTAINING.

The light treatment given the melodramatic theme of this latest adventure in the life of that master crook, Arsene Lupin, sets the production down as an amusing offering certain to carry its weight on double bills.

Bertram Millhauser has created an entertaining story which has been directed with dispatch by Ford Beebe, who also is down as producer, and acted with aplomb by a worthy cast.

This is very much of a romantic yarn in which Lupin

Tall in the Saddle

with John Wayne, Ella Raines
RKO 87 Mins.

SUPERIOR WESTERN DUE FOR ENTHUSIASTIC RECEPTION FROM LOVERS OF ACTION FILMS

Intelligently and resoundingly produced by Robert Fellows, "Tall in the Saddle" is a western of a superior breed. Plenty of suspense and vigorous action have gone into the development of the plot of this film, which has the benefit of topnotch direction by Edwin L. Marin.

Given production values uncommon to a western, "Tall in the Saddle," boasting a well-constructed screenplay by Michael Hogan and Paul P. Fix, keeps Wayne ever on the go as he runs down the murderer of the owner of a ranch to which he has fallen heir.

Wayne is really in his element in this one. His support is of the best. Ella Raines is fine as the romantic interest. Don Douglas and Ward Bond make first-rate villains.

CAST: John Wayne, Ella Raines, Ward Bond, George "Gabby" Hayes, Audrey Long, Elizabeth Risdon, Don Douglas, Paul P. Fix, Russell Wade, Emory Parnell, Raymond Hutton, Harry Woods, Wheaton Chambers, Frank Puglia, Bob McKenzie.

DIRECTION, Good. PHOTOGRAPHY, Good.

U.K. House Approves New Modified Quotas

Both British houses of Parliament have approved the new modified quotas for distributors and exhibitors established for the next three seasons by the Board of Trade. Changes in the features quotas are as follows: 20 per cent for distributors and 15 per cent for exhibitors in 1945-46; 22½ per cent for distributors and 17½ per cent for exhibitors in 1946-47; 25 per cent for distributors and 20 per cent for exhibitors in 1947-48.

(Charles Korvin), transferring his activities to England, falls in love with Ella Raines and attempts to save her from death at the hands of her uncle (Miles Mander) and aunt (Gale Sondergaard) who, being in financial straits, seek possession of a valuable emerald belonging to the girl.

CAST: Charles Korvin, Ella Raines, J. Carrol Naish, George Dolenz, Gale Sondergaard, Miles Mander, Leland Hodgson, Tom Pilkington, Lillian Bronson, Holmes Herbert, Charles LaTorre, Gerald Hamer, Ed Cooper, Art Foster, Clyde Kenny, Alphonse Martell.

DIRECTION, Good. PHOTOGRAPHY, Good.

No Urgency for Telev'n Bands

(Continued from Page 1)

he pointed out, that the government would take any action until a general consultation was had with those who would be affected and the Canadian motion picture industry was certainly entitled to and would get consideration.

This comment was made in answer to an enquiry by this publication as to why the industry had not delegated representatives to the television panel of the Canadian Radio Technical Planning Board.

"Formation of the board, said R. M. Brophy of Montreal, its president, "has been approved by Hon. C. D. Howe, Minister of Transport. The board itself actually was formed at a meeting convened by Walter Rush, controller of radio in the Department of Transport.

"This is an all-for-one proposition. Nobody on the board represents a specific company. Organizations requiring radio frequencies have become partners in a non-profit venture. Engineers and scientists in the industry will give up their time without charge for the benefit of organizations serving the Canadian people."

The board has six panels, one of which will deal with television and frequencies for it.

Although the Canadian Radio Technical Planning Board has directed no official request to the industry, invitations have been broadcast to all interested asking them to join. The USA motion picture industry is represented on such organizations across the line.

VOCALITE SCREENS

Five times more sound permeability.

One-third more light.

Vocalite Sound Screen is the result of a series of intensive and costly experiments which have resulted in the production of the finest sound screen made. Flexible plastic coated, flameproof.

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COMPANY LIMITED
277 VICTORIA STREET TORONTO 2027 BLAIR STREET MONTREAL

Montreal Battle Back to WPTB

(Continued from Page 1)

the challenge to the jurisdiction of the Superior Court and dismissed with costs the petition of the Kent for an injunction to restrain the Snowden from playing Warner product first.

Kent Theatres brought the matter before M. W. McCutcheon, predecessor of Croft as administrator of services, but it became a court case before a decisive WPTB ruling was issued. Since then neither McCutcheon nor Croft had endeavored to assert the authority of the WPTB to claim jurisdiction of the dispute. This might have been construed as a willingness on the part of either to accept a legal interpretation, if forthcoming.

The judgment ended a spectacular legal battle, the later developments of which had been watched by the trade with great interest. The original action against Vitagraph and United Amusements grew into charges of restraint of trade and claims for damages. The case was almost settled once, with the Kent gaining priority, but the disputants couldn't agree on the question of damages.

The year-long fight gave rise to many legal checks and cross-checks, including a contempt charge when the Snowden continued to advertise a Vitagraph film in spite of an interim injunction.

Kent's First Move

Kent Theatres opened the fight by claiming that it was entitled to priority over the Snowden and Vitagraph and United Amusements countered with the argument that the Snowden and the Kent were not in the same zone. A Vitagraph contract gave the product to two United Amusement houses in the zone before the Kent and the owners of that theatre claimed that the Snowden represented a third. The Superior Court issued an injunction against the Snowden.

The United Amusement Corporation took exception and submitted that the Superior Court had no power to change or vary the terms of a contract. It was claimed that a judgment of the Privy Council laid down the principle that in an emergency such as war, "the authority of the Dominion in respect to legislation relating to the peace, order and good government of Canada, may, in view of the necessity arising from the emergency, displace or overbear the authority of the province in relation to a vast field in which the provinces should otherwise have exclusive jurisdiction."

It was further submitted that, by order-in-council No. 8,528, dat-

ed November 1, 1941, made under and by virtue of the powers conferred upon the Governor-General-in-Council by the War Measures Act, the power and authority to determine the terms and conditions under which moving picture films might be rented, supplied or disposed of, was vested in the Wartime Prices and Trade Board and that this board had delegated these powers to an administrator of services. As a result of the Court of Appeals' decision, this administrator of services remains the one who will determine where films will be given first showing.

Charged Illegal Combine Under Criminal Code

As the case continued the Kent entered new claims, one of which was that the over-all priority to United Amusements' theatres represented an illegal combine. Since this same method is in use in several Canadian cities, a victory for the Kent might have provided a legal basis for upsetting all such booking.

Under an amended petition Kent Theatres claimed that:

"Since at least 1937 the United Amusement Corporation Limited, as a result of its method of contracting en bloc illegally with Vitagraph and others for all the available motion pictures released in Montreal, except French productions, has prevented the Kent Theatre from playing the pictures until after the 20 or more theatres of United Amusements were through with them.

"As a result United Amusements has violated and contravened the law, in that it has operated an illegal combine and monopoly unduly limiting the facilities for supplying and dealing in the exhibition of motion pictures; has unduly restricted and injured trade relations; and has unduly prevented, limited or lessened competition in the rental, purchase, sale, supply and exhibition of motion pictures; the whole being contrary to the provisions of section 496 and 498 of the Criminal Code.

The Kent Theatre was, by these actions, unduly deprived of the full enjoyment of its property, to which it is by law entitled.

Charged Conspiracy to Favor Others

"The United Amusement Corporation Limited has conspired, arranged, combined or agreed with Vitagraph Limited to unduly and illegally obtain for and grant priority to the Laval, Orleans and Lord Nelson theatres in Montreal, not owned by United Amusements and not in the same zone as the Kent Theatre, to



F. G. SPENCER

Veteran Maritime circuit operator, who recently sold an interest in his business enterprises to Famous Players.

exhibit all productions ahead of the Kent Theatre, for a small remuneration to United Amusements or its managing director, George Ganetakos.

Kent Theatres Asked \$30,000 Damages

"Kent Theatres estimates the damages suffered by it since July, 1941, as a result of irreparable damage to its trade and commerce in contravention of the law, at no less than \$30,000. Although it has been aware of the situation for many years it has been unable to produce the evidence until now."

WPTB Policy

The WPTB has maintained the 1941 status quo, whether conditions were fair or not at the time of its inception. In February, 1942, while industry wrangling was furious, James Stewart, head of the services administration of the WPTB, declared, that the Theatre and Films section was not a "cure-all" for the ills of the past, real or imagined. Nor was he particularly interested in what happened in the industry before September, 1941.

Because of this it is possible that appeals for damages based on alleged restraint of trade, as in the United Amusements-Kent Theatres case, will arise after the war when WPTB controls have been dissolved.

Incidentally, Odeon is reported negotiating for the Garson-Laine circuit at a price rumored to be in excess of \$1,000,000. The Kent is a unit of that chain.

Henri Chauvin, K.C., and Jean Martineau, K.C., represented United Amusements, and Hellman Swards the plaintiff.

Newf'dland Has Own Film Board

First showing of films in hundreds of tiny fishing villages around the Newfoundland coast will take place this winter, under an agreement worked out last March whereby the National Film Board assisted the Commission of Government in Newfoundland to set up the island's first film service. Many Newfoundlanders will be seeing movies for the first time. This service will be under the direction of the newly created Newfoundland Film Board.

Present plans call for the operation of five circuits in 1945.

The Newfoundland Board is building up a film library, training projectionists and sending projectors and generators into farflung, isolated communities. The same kind of films that go on NFB circuits will be shown, all, at present, in 16 mm.

J. A. Cochrane, of the Newfoundland Department of Re-establishment, is chairman of the Newfoundland Film Board.

Two units of the NFB were on location in Newfoundland this summer. Of the footage shot one film will be made for distribution exclusively in Newfoundland, depicting the history of the island and the life of the people in its fishing outposts around Newfoundland's six thousand miles of coastline. Another film will be made as part of the Canada Carries On series for exhibition in Canadian theatres and subsequent non-theatrical showings.

Sask Board Set Up To Apply Union Act

A new seven-member Labor Relations Board is being set up to administer Saskatchewan's Trade Union Act, labor minister C. C. Williams has announced. The act will be proclaimed early in 1945. A plan to utilize Federal labor relations services was abandoned. The provincial Vacations With Pay Act will also be proclaimed early in 1945.

'Going My Way' Gets NY Critics Honors

Paramount's "Going My Way" has been chosen the best picture of 1944 by the New York film critics and stage actress Tallulah Bankhead was named the year's outstanding movie actress for her performance in 20th-Fox' "Lifeboat." Honors for the best male performance went to Barry Fitzgerald for his work in "Going My Way."

The critics also picked Paramount's "Hail the Conquering Hero" and 20th-Fox' "Wilson," for honorable mention.

NIGHT PHONES

Here are important phone numbers connected with exchange head offices in Toronto. The number below the name of each company is that of the office and the ones after the names are those of the bookers and shippers. These are night numbers in the homes of these mentioned and may be used in case of emergency.

Regal Films

ADelaide 5703

(Miss) D. Wilson—JUNCTION 7004

Booker, R. McBain—LYndhurst 9082

United Artists

ELgin 3371

Booker, R. Knights—GLadstone 0772

Shipper, J. Johnson—HARGrave 7273

Warner Bros.

ELgin 8118

Booker, J. Sherwin—KENwood 2576

Shipper, J. Fletcher—RAndolph 2562

Monogram Pictures

ADelaide 0418

Booker, I. Stern—KENwood 3142, MELrose 6361

Shipper, F. Winkle—GLadstone 8494

Producers Releasing Corporation

Waverley 1821

Booker, (Miss) G. Tyber—MIDway 5518

Shipper, J. Gertzbein—KINGSdale 8910

Twentieth Century-Fox

ELgin 7223

Booker, J. Powis—KENwood 8019

Shipper, F. Taylor—HOWard 2973

Columbia Pictures

Waverley 4531

Booker, A. Fox—HUDson 9678

Shipper, J. Bond—HYland 1283

Paramount

ELgin 0376

Booker, R. Murphy—HOWard 4749

Shipper, S. G. Deans—GROver 2378

Empire-Universal

Waverley 8621

Booker, H. Gould—WESTON 690-R

Shipper, H. Spector—LOmbard 9796

RKO Distributing Corp.

ELgin 6121

Booker, G. Upjohn—HUDson 3805

Shipper, R. Mitchell—MIDway 0896

Re-elect Seven Col. Directors

Seven Columbia directors were re-elected by the company's stockholders at the recent annual meeting. Those re-elected are: Harry Cohn, Jack Cohn, A. Schneider, N. B. Spingold, A. Montague, Donald S. Stralem and Comm. Leo M. Blancke. The board of directors will soon meet to elect officers.

No important changes are expected.

Farr Screens MOT For N. S. Rotary

Members of the North Sydney, Nova Scotia Rotary Club and local school board officials were recently guests of J. W. Farr, popular Maritime manager, at a special March of Time showing in his Rivoli Theatre. Subject of the reel was "Juvenile Delinquency." Farr tied up the screening with the weekly Rotary dinner meeting and received many thanks for his thoughtful generosity.

Mont'l Critic's 'Best 10' List

Herbert Whittaker, screen reviewer for the Montreal Gazette, has picked as the "Ten Best Films of 1944" San-Demetrio-London, Lifeboat, The Purple Heart, Home in Indiana, Voice in the Wind, Going My Way, Hail the Conquering Hero, The Seventh Cross, Thunder Rock and Lost Angel.

"Of the ten films which are this department's choice for the best shown here in 1944," he wrote, "two are forthright tragedies, four are serious dramas, two are comedies on serious themes with serious moments and the remaining two are stories of youth, with comedy and tragedy mingled. This is not to suggest that there were no musicals, drawing-room comedies or farces in 1944, or no good ones. It simply means that some of the best movie-makers were allowed to turn their hands to matters of some weight."

Although he explained that the order of the ten was accidental, he devoted more space to San-Demetrio-London than to any other film. This picture, a British film produced by Michael Balcom and released in Canada by Esquire, was based on a true story and was regarded as a tribute to the Merchant Marine.

Two Canadian actors were among those featured. They were Robert Beatty of Hamilton and James Donald of Montreal.

Pete Barnes Dons Stage Togs Again

Pete Barnes of Barnes & Davidson, theatre operators and dispensers of Foto Nite, returned to the stage recently, playing several engagements in Rouyn, Quebec, in connection with Foto Nite. Pete headed a Western troupe of entertainers.

Excerpt from a review which appeared in the Rouyn-Noranda Press:

"Hailing originally from Texas, Petes Barnes is a personal friend of Gene Autry, the popular western singing star now in the U.S. Army Air Force. The nickname 'Big' applied to Barnes is no exaggeration. He's something of a giant, and has personality enough for two ordinary persons to get by on. The cowboy outfit in which he makes his stage appearance is an eye-opener, only one of the features of which is a special leather belt with solid gold buckle, the gift of a mine in the west. Pete entertains with lasso and other rope tricks, and tonight will be the last chance to see him in person."



PRC's Cagney Reissue 'Something to Sing About' Sure-fire Boxoffice Bet

PRC's reissue of "Something to Sing About" combines the best elements of escapist entertainment with a sure-fire performance by James Cagney that can't fail to please the customers.

Cagney breezes happily through the film in the role of a singing, dancing New York band leader who goes to Hollywood to make a film but leaves the cinema city under the impression that he has starred in a flop. Actually his Hollywood stint is a smash hit, but he has disappeared when the studio tries to find him. From these complications "Something to Sing About" progresses through some marital mixups but everything is okay for the finish where Cagney gets fame, the girl and the wholehearted approval of the audience.

Evelyn Daw, Mona Barrie, Gene Lockhart and William Frawley head an outstanding supporting cast.

